



School of Music  
University of Missouri

2023-2024 Series | Large Ensemble

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**University of Missouri Wind Ensemble  
and the  
All-Juniors Honor Band**

**Dr. Brian A. Silvey, conductor**  
**Dr. Christian M. Noon, guest conductor**  
**Dr. Amy M. Knopps, guest conductor**

**Featuring  
Amanda Collins, horn**

**February 19, 2024 | 7:00pm**  
**Missouri Theatre**

## Wind Ensemble Program

*Fanfare Politeia* (2021)..... **Kimberly Archer**  
(b. 1973)

*Letters* (2021) ..... **Kelijah Dunton**  
(b. 1999)

*Celebration* (2024) ..... **Ahmed Al Abaca**  
(b. 1984)

*World Premiere*

Amanda Collins, horn

Dr. Amy M. Knopps, conductor

*The Low-Down Brown Get-Down* (2020) ..... **Omar Thomas**  
(b. 1982)

## All-Juniors Honor Band Program

*Zing!* (2008) ..... **Scott McAllister**  
(b. 1969)

Dr. Amy M. Knopps, conductor

*Evening Song (Abendlied)* (1873) ..... **Josef Rheinberger**  
(1839-1901)  
**arr. Shelley Hanson**  
(b. 1951)

Dr. Amy M. Knopps, conductor

*Salt March* (2022) ..... **Aakash Mittal**  
(b. 1985)

Dr. Christian M. Noon, conductor

*Simmering Sunshine* (2021) ..... **Kevin Day**  
(b. 1973)

Dr. Brian A. Silvey, conductor

## Wind Ensemble Program Notes

### *Fanfare Politeia* (2021)

Kimberly Archer currently serves as professor of composition at Southern Illinois University Edwardsville, where she teaches composition, music theory, orchestration, analysis, and counterpoint. She has also served on the faculties of Bowling Green State University in Ohio, Western Carolina University in North Carolina, and Southeast High School in Florida. Archer holds a bachelor's degree in music education from Florida State University, a master's degree in composition from Syracuse University, and a doctorate in composition from the University of Texas at Austin. Her teachers included David Maslanka, David Gillingham, Andrew Waggoner, Donald Grantham, and Charlie Carter. As a specialist in music for winds and percussion, Archer has had her music performed both nationally and internationally, including at the Midwest Band and Orchestra Clinic in Chicago, the World Association of Symphonic Bands and Ensembles International Convention, regional conventions of the College Band Directors National Association, and state conventions of the Nebraska State Band Association, Oklahoma Music Educators Association, and the National Band Association – Wisconsin. Her music has been commissioned and performed by bands of all levels throughout the United States, as well as by ensembles in Spain, Japan, and the Netherlands. Archer is also a contributor to *Composers on Composing for Band, Volume 4*. Her *Symphony No. 3* has been recorded on the Albany Records label, and her *Concerto for Piano and Wind Ensemble, Symphony No. 2*, and *for those taken too soon... (Symphony No. 1)* has been recorded on the Mark Custom Recording label.

The composer provided the following program note about the work:

*Fanfare Politeia* is an homage to the origins of our democracy, and to the ancient sources that Madison, Hamilton, Jefferson, and Adams drew from in their conceiving and writing of our constitution. “Politeia” is a Greek word derived from “polis” (city). Aristotle used the term to represent concepts such as citizens’ rights and constitutional government, while Plato’s examination of justice – a book which we now call *The Republic*, in English – was actually entitled *Politeia* in the original Greek. Commissioned by “The President’s Own” United States Marine Band for the 59th Presidential Inauguration, *Fanfare Politeia* celebrates our traditions of a free and fair election, and of a peaceful transfer of power.

### *Letters* (2021)

Kelijah Dunton is a New York-based composer who has enjoyed a short but prolific musical background starting in his high school years. He studied alto saxophone through school and continues to be an active performer with NYC’s own Metropolitan Music Community. Without formal composition training, Kelijah has only recently embarked on his composition career, persevering as he learns from his musical peers and experiences. A native of Brooklyn, New York, Kelijah has called the neighborhoods of Williamsburg, Bushwick, and Crown Heights home. Moving from place to place has helped him learn what it means to be around people of all back-

grounds, ages, and walks of life, as well as exposed him to many genres of music in different communities. Kelijah's significant musical moments include performing in NYC honor bands, competitive NYSSMA festivals, traveling to prestigious music colleges, sitting in with various award-winning jazz bands, and most recently, performing with an MMC community band for all ages and music education levels.

Dunton wrote the following about *Letters*:

“A piece representing overcoming a romantic betrayal. My goal was to illustrate the concept as if it was a story. The "story" of the piece is "told" from the lens of the person who was betrayed by their partner. The piece goes through several iterations of the same melody but each time it's different; taking on a different identity entirely. Sometimes, nostalgic and reminiscent, to bitter, menacing, full of malice and regret.”

### ***Celebration (2024)***

Born in San Bernardino CA, Ahmed Al Abaca is a black, non-binary composer who began writing and playing the piano at the of age 6, and later performed in concert, military, and jazz bands in high school. Despite not having a traditional education in classical music, and thus being disadvantaged in terms of music theory and notation, they went on to study composition at Cal State San Bernardino and Hunter College, developing a tonal style which characterizes their music. In New York, where they lived for 8 years, Al Abaca collaborated with theater director Lily Raabe and producer Dale Novella. After moving to LA, with composer/producers Juan Cosme and Danilo Pichardo, Al Abaca formed The Humble Boys and produced the multimedia show and on-going project All You Seek, which is informed by their personal live experiences. Their piece Across the Calm Waters of Heaven, written for the 2015 San Bernardino mass shooting, was performed in 2016 at the Color of Music festival that celebrates black musicians and composers. Al Abaca's Ascension is recorded by the Janacek Philharmonic. They are a member of the Composer Diversity Collective, whose membership comprise black and brown composers in LA. Al Abaca is proud of his background but critical of elite institutions that fetishize experiences of marginalization in their selection process.

*CELEBRATION* is the brainchild of Mizzou French horn Professor, Amanda Collins. Amanda approached Ahmed with the idea of composing a piece for Solo French Horn and wind ensemble that would celebrate black music and film music. But the piece is much more than that; it explores the complex journey of an artist, how one's collective experiences carves their musical path while simultaneously shaping who they are beyond that. Ahmed wanted to craft a piece that expanded the “Band Sound” pulling from their experience writing for orchestra and extensive background in storytelling-Ahmed takes two thematic ideas on a journey through musical genres such as Jazz, HBCU marching band, gospel, and cinematic/adventure music.

## *The Low-Down Brown Get-Down (2020)*

Hailed by Herbie Hancock as showing “great promise as a new voice in the further development of jazz in the future,” educator, arranger, and award-winning composer Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. It was while completing his Master of Music Degree that he was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23. Following his Berklee tenure, he served on faculty of the Music Theory department at The Peabody Institute of The Johns Hopkins University in Baltimore. Now a Yamaha Master Educator, he is currently an Assistant Professor of Composition and Jazz Studies at The University of Texas at Austin. He was awarded the ASCAP Young Jazz Composers Award in 2008, and invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City. In 2012, Omar was named the Boston Music Award’s “Jazz Artist of the Year.” In 2019, he was awarded the National Bandmasters Association/Revelli Award for his wind composition *Come Sunday*, becoming the first Black composer awarded the honor in the contest’s 42-year history.

Thomas provided the following program note:

“The end of the 60s into and through the 70s saw the era of the “blaxploitation” film – a genre of filmmaking aimed at African-American audiences which put us in leading roles of stories that often followed anti-establishment plots. These films were often controversial due to their exaggerated bravado, hypersexuality, and violence. Noticing the lucrative potential of blaxploitation films, Hollywood began to market these films to a wider audience. Though low budget, they possessed an exciting, raw, soulful quality unlike any other genre up until that time, and from these films were born some of the most iconic characters (Shaft, Dolemite, Foxy Brown, and Cleopatra Jones, to name a few) and soundtracks ever created, written by some of the biggest names in African-American popular folk music of the day and since, including Issac Hayes, Curtis Mayfield, James Brown, and Marvin Gaye.

*The Low-Down Brown Get-Down* is the soundtrack for a nonexistent blaxploitation film. It pulls from various sounds and styles of African-American folk music, such as funk, R&B, soul, early hip hop, the blues, and even film noir to stitch together its “scenes.” The title pulls from and is inspired by “post-jive” African-American Vernacular English (AAVE). The word “Brown” in the title, in addition to its reference to none other than the Godfather of Soul, James Brown, whose most-famous licks and bass lines pepper the intro and recur throughout the piece, also refers to the melanin of the people who created these sounds.

This piece unapologetically struts, bops, grooves, slides, shimmies, head bangs, and soul claps its way straight through its thrilling “chase scene” finale. It was my intention with the creation of this piece to go full steam ahead on bringing African-American folk music to the concert stage to take its place amongst all other types of folk music that have found a comfortable home in this arena. May this work push back against notions of “sophistication,” “appropriateness,” and “respectability” that have been codified in the concert music setting for a century and more.”

## All-Juniors Honor Band Program Notes

### ***Zing! (2008)***

Scott McAllister was born in Vero Beach, Florida, and completed his doctorate in composition at the Shepherd School of Music at Rice University. McAllister has received numerous commissions, performances, and awards throughout the United States, Europe, and Asia. He has also been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals. McAllister has received awards, performances, and/or commissions from ASCAP, The American Composers Orchestra, The Rascher Quartet, I Musici de Montreal, Charles Neidich, The Verdehr Trio, Jacksonville Symphony, Da Camera, The Ladislav Kubik Competition, The United States New Music Ensemble, The President's Own Marine Band, The Florida Arts Council, and The Florida Bandmaster's Association. Scott McAllister's music is recorded on Summit Records, Naxos, iTunes and Centaur labels and his music can be found at Lydmusic.com. Scott McAllister is Professor of Composition at Baylor University.

The composer writes the following about their piece:

*Zing!* was commissioned by Kappa Kappa Psi and Tau Beta Sigma at Baylor University. *Zing!* Is the first work in a series of short band pieces that are inspired by catchphrases of different band directors who influenced the composer in high school and college. These phrases were used often during rehearsals to illuminate an image in order to create a specific sound. Jim Croft, former Director of Bands at Florida State University, inspired *Zing!* Fanfare-like motives juxtaposed with lyrical melodic lines and “shiny” colors emulate this catchphrase.

### ***Evening Song (Abendlied) (1873)***

Written in 1873, *Evening Song (Abendlied, Op. 69, No. 3)* is one of the best-known choral works of Josef Rheinberger. A child prodigy who became a church organist at the age of 7, Rheinberger was a prolific composer of organ and choral works, and an influential composition teacher at the Munich Conservatory. The words are taken from Luke 24:29, translated in the King James Bible as “Abide with us: for it is toward evening, and the day is far spent.”

This transcription was suggested by Dr. Michael McGaghie, Director of Choral Activities at Macalester College. It was commissioned for and premiered by the Macalester College Wind Ensemble in November 2015 with the arranger conducting.

### ***Salt March (2022)***

Aakash Mittal is an American composer and saxophonist. He received a Bachelor of Music degree from the University of Colorado at Boulder (2007) and has been a participant of the Workshop for Jazz and Creative Music and (R)evolution: Resonant Bodies at the Banff Center in Alberta, Canada. He has been studying Hindustani raga music with Prattyush Banerjee and Tanmoy Bose since 2009 and with Samarth Nagakar since 2016. Mittal studied music and creativity

with the legendary drummer/healer Milford Graves from 2015 to 2022.

The composer wrote the following about his work:

“While at the heart and soul of Salt March for Wind Ensemble is a tribute to Mohandas K. Gandhi’s historical protest and the music of that moment, fragments of the marching music prevalent during my childhood are woven into this composition. When I was 11 years old and still living in Dallas, Texas, I joined a Civil War fife and drum band. Around the same time that I was playing the Battle Hymn of the Republic on fife, I also began playing clarinet in my school’s wind band. This marked the beginning of a decade-long experience playing marches by Sousa, Grainger, and Berlioz. Cemented by four years of competitive high school marching band, marching in local parades and playing marches at the town’s veterans club, the March became ingrained in my musical DNA. The March became a part of my life again during the 2020 pandemic. Black Lives Matter and the Women’s March spotlighted the power of the march as an effective type of nonviolent protest that is still in use today. As the pandemic raged on, the idea of expressing our current climate of activism by writing a piece about Gandhi’s Salt March came to mind again and again. I wanted the piece to be an opportunity to study an important point in history and remind students that they already have the power to make positive change in the world. My intent for Salt March was to remind us of where we have been and relate that history to the activism taking place right now. As I read about Gandhi’s work, I discovered that he was quite a proponent of music. Politically, he believed that “in true music there is no place for communal differences and hostility.” This was further highlighted in a letter Gandhi wrote to the music teacher at the Satyagraha Ashram, Sabarmati, stating that “I have gradually come to look upon music as a means of spiritual development... Music is a constructive activity, which uplifts the soul.” Gandhi’s regard for music as a vehicle for spiritual development and political activism resonated with me and informed the writing of Salt March. This piece is as much an expression of the inner journey one must undertake to transform oppressive systems as it is about the power of communal protest. It is also about the idea that joy, celebration, and healing are revolutionary forces in and of themselves. I hope you enjoy the music.”

### ***Simmering Sunshine (2021)***

*Shimmering Sunshine* is a composition that depicts the sun whenever it is positioned at high noon, at its brightest point during the day. Throughout the piece, there are different “shimmers” of bright light that bounce around from instrument to instrument, depicting moments of sunshine both beautiful and at the same time, powerful.

This work was written in conjunction with the M.O.T.I.F triptych consortium, including *Across the Golden Sky* by Quinn Mason, and *Midnight Skyline* by Josh Trentadue.

## Conductor and Guest Artist Biographies

**Brian A. Silvey** (BME, Morehead State; MME, Wichita State; PhD, University of Texas-Austin) is Director of Bands, Professor of Music Education, and Associate Director of the School of Music at the University of Missouri. At MU, he teaches undergraduate and graduate music education courses, conducts the Wind Ensemble, and provides oversight to the entire band program. Dr. Silvey has presented music education research and teacher preparation clinics at state, national, and international venues. Recent presentations have included the International Society for Music Education conference in Brisbane, Australia (2022), Clifford K. Madsen Symposium on Research in Music Behavior in Kansas City, Missouri (2022), Society for Music Teacher Education in Greensboro, North Carolina (2021), the Music Research and Teacher Education National Conference (2021), and the College Band Directors National Association conference in Tempe, Arizona (2019). He is published in the *Journal of Research in Music Education*, *International Journal of Research in Music Education*, *Psychology of Music*, *Bulletin of the Council for Research in Music Education*, *Research Studies in Music Education*, *Update: Applications of Research in Music Education*, *Journal of Music Teacher Education*, *Journal of Band Research*, *Missouri Journal of Research in Music Education*, *Research and Issues in Music Education*, the *Choral Conductor's Companion*, and the *Teaching Music Through Performance in Band* series. A co-authored book chapter on conducting with Dr. Steven Morrison from Northwestern University was published in the *Oxford Handbook of Music Performance* in 2022. He currently serves as Editor of the National Association for Music Education journal, *Update: Applications of Research in Music Education*, and on the editorial boards of the *College Band Directors National Association Research Journal* and the *Missouri Journal of Research in Music Education*. Dr. Silvey is the Research Grant Chair for the American Bandmasters Association. He previously served on the editorial board of the *Journal of Research in Music Education* and as Editor of the *Missouri Journal of Research in Music Education*.

His research interests include conducting expressivity and effectiveness, instrumental conducting pedagogy, and preservice teacher preparation. While at the University of Missouri, Dr. Silvey has received the Writing Intensive Teaching Excellence Award, the School of Music Faculty Excellence Award, the Gold Chalk Award for Teaching Excellence, and the William T. Kemper Award for Teaching Excellence, the highest teaching award given to faculty at MU. He is an experienced events adjudicator, guest conductor, and guest clinician, having worked with bands across the United States.

**Amy M. Knopps** is the Associate Director of Bands and Director of Athletic Bands at the University of Missouri where she directs Marching Mizzou, Mini Mizzou, Symphonic Band, and teaches undergraduate and graduate courses in the School of Music. Under her direction Marching Mizzou has grown in size from 245 members in 2017 to a current capacity 350 members in 2022, which stands today. In 2022 Marching Mizzou performed in the 96th Annual Macy's Thanksgiving Day Parade and in 2024 will travel to Dublin, Ireland to perform in the St. Patrick's Festival Parade.



Prior to her appointment in the fall of 2017, Dr. Knopps served for seven years as Associate Professor of Music, Associate Director of Bands, and Director of Athletic Bands in the School of Music and Dance at Eastern Michigan University. While at Eastern Michigan she was a Faculty Spotlight Recipient, the Eastern Michigan University Thank-A-Teacher Inaugural Recipient, and featured in a historic exhibition titled, "In Her Shoes: Forging Paths at EMU" as she was the first woman to direct the Eastern Michigan University Marching Band and serve as Associate Director of Bands.

Dr. Knopps earned degrees from The University of Georgia (DMA), the University of Kansas (MM), and the University of Missouri (BS, Ed.) where her principal conducting teachers were Dr. John P. Lynch and Dr. Dale J. Lonis. While at Georgia and Kansas she held conducting associate positions that involved conducting both concert and athletic bands as well as teaching courses in the music curriculum. During her time at The University of Georgia, Dr. Knopps received the Hugh Hodgson School of Music Director's Excellence Award and at the University of Kansas she received the Russell L. Wiley Graduate Conducting Award.

Additional teaching experience includes numerous years as Director of Bands at Center High School and Center Middle School in her hometown of Kansas City, Missouri where she guided all aspects of the diverse and award-winning band program, as well as served as Fine Arts Coordinator. While in the Center School District, Dr. Knopps received the 2003 Missouri Fine Arts Outstanding Teacher Award and the 2004 You Make the Difference Award for her dedication and commitment to excellence in education. As an advocate for new wind music, she solely commissioned and premiered Jonathan Newman's 1861 for concert band in 2003 and continues her commitment to contributing to the wind band repertoire through additional commissions for Symphonic Band at the University of Missouri.

Dr. Knopps continues to be a very active conductor, clinician, and adjudicator across the United States and internationally having worked and performed throughout Asia, Australia, Canada, Europe, and South America. For nearly ten years she has served as a head clinician/instructor at the Smith-Walbridge Clinics held in Charleston, Illinois each summer working with high school and collegiate drum majors from across the country. Dr. Knopps is also known for her published contributions as she has authored several articles for *School Band and Orchestra Magazine*, and has contributed to eight volumes of the *Teaching Music Through Performance in Band* series. In addition to her published articles and podcasts, she has completed extensive research on American-Sponsored overseas secondary band programs.

Dr. Knopps maintains professional affiliations with the College Band Directors National Association (CBDNA), currently serving as Chair of the CBDNA Athletic Bands Committee, where she is the first woman to ever serve in this position, and as Missouri State Chair, World Association for Symphonic Bands and Ensembles (WASBE), the National Association for Music Education (NAfME), National Band Association (NBA), Phi Beta Mu, Tau Beta Sigma, Kappa Kappa Psi, currently serving as the sponsor for the Eta Upsilon chapter, the Griffiths Leadership Society for Women, currently serving on the Executive Committee as Past

Chair, and QEBH, the oldest of six secret honor societies at the University of Missouri when she was Honor Tapped in 2018.

In 2021, Dr. Knopps was named Associate Professor of the Year and earned a Purple Chalk Teaching Award from the College of Arts and Science. In 2022, Dr. Knopps was named to the 2022-2023 University of Missouri Provost Leadership Program Cohort. In 2023, Dr. Knopps earned a Distinguished Alumni Award from the College of Arts and Science, the Faculty and Alumni Award from the Mizzou Alumni Association, and was inducted into the Marching Mizzou Hall of Fame. She currently resides in Columbia, Missouri with her cats Rocky and Macy.

**Christian M. Noon** is Assistant Director of Bands and Assistant Teaching Professor of Music Education at the University of Missouri. At MU, he teaches graduate and undergraduate courses in music education, conducts the University Band, assists in the direction of Marching Mizzou, and directs the women's basketball band. He began his professional career as a teacher in the public school system in Colorado. During his time as a public school music teacher, Dr. Noon worked with bands and orchestras in grades 6–12.

As a conductor, Dr. Noon is a proponent of new, exciting, diverse, and sophisticated works for winds. In particular, he is devoted to promoting and performing works for winds by underrepresented composers. He is an advocate for more equitable processes of repertoire selection among conductors that diversifies the composers and styles of music that wind bands perform. He believes that doing so will create more engaging and enjoyable large ensemble musical experiences for both the ensemble members and the audience.

Dr. Noon's research interests include philosophy, sociology, and social justice in music education, as well as preservice music teacher identity development and conducting. As a music teacher educator, he seeks to provide his students with tools, skills, and experiences that allow them to envision new forms of school music education that are inclusive of, but also much more expansive and diverse than traditional band, orchestra, and choir ensembles.

Dr. Noon's scholarly work has been published in *Update: Applications of Research in Music Education*, *Journal of Music Teacher Education*, and *Missouri School Music Magazine*. He has also presented research at the Florida Music Educators Association conference, the Missouri Music Educators Association conference, and the Society for Music Teacher Education conference. He holds professional memberships in NAFME, CBDNA, and the Pi Kappa Lambda Honor Society, as well as honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Described as “impressively solid” by the Dallas Morning News, **Amanda Collins** has quickly become a highly sought after performer and educator nationally and abroad.

Ms. Collins is a graduate of the Peabody Institute of the Johns Hopkins University, Preparatory (certificate), Pennsylvania State University (BM) and Southern Methodist University (MM). She has studied under the tutelage of some of the finest living horn players, including Gregory Hustis, Lisa Bontrager, Larry Williams, Eli Epstein and Richard Deane.

Ms. Collins is currently third horn with the Black Pearl Chamber Orchestra and second horn with the American Studio Orchestra. In 2017, Ms. Collins was appointed Principal horn of the Gateways Festival Orchestra, an ensemble featuring professional musicians of African descent. She has performed with several notable ensembles including the Dallas Symphony Orchestra, Kansas City Symphony, Memphis Symphony, Opera Memphis, Sphinx Symphony Orchestra and the Lyric Brass Quintet. Ms. Collins recently made her UK debut performing as principal horn with the Chineke! Orchestra on their 2019 UK tour. A sought after freelancer nationally, she regularly performs for a variety of musical theaters, gospel and R&B/soul ensembles, pops ensembles and opera companies. Performances include Mary Poppins- Hershey Theater, Titanic- Signature Theater, various productions with the Soulful Symphony, Opera NOVA and the Washington Opera Society. Ms. Collins appears regularly as a soloist and guest artist. A dedicated chamber musician, she is a member of the Missouri Quintet and the University of Missouri Faculty Brass Quintet. Ms. Collins was a featured artist in 2017 and 2018 on the national radio show, Performance Today, hosted by Fred Child, broadcasted by American Public Media, performing Francis Poulenc's Sextet for Piano and Wind Quintet, FP 100 with members of the Gateways Music Festival. Additionally, she performed with the Gateways Brass Collective on Backstage Pass with Julia Figeras on WXXI, NPR in January of 2019 in Rochester, NY.

Ms. Collins is a passionate educator and is currently Assistant Teaching Professor of French Horn at the University of Missouri. Formerly, she was Adjunct Professor of French Horn at Montgomery College and the University of the District of Columbia. She also served as Instructor of French Horn at the Peabody Institute of the Johns Hopkins University, Preparatory and the Duke Ellington School of the Arts. In addition to private instruction, Ms. Collins has taught classes in music theory, chamber music and ensemble playing. A strong supporter of diversity and inclusion in the arts, many of Ms. Collins' students hail from under-served and underrepresented communities. Ms. Collins served on faculty at the Prizm International Chamber Music Festival in 2018 where she worked with students of diverse socioeconomic backgrounds. In addition to performing and teaching, Ms. Collins regularly attends events and conferences, the focus of which is on performing and teaching the French horn, promoting and creating a network of diverse musicians, artists and instructors, and administrative networking and conversations. In 2017 and 2018, she was selected as a fellow at the Sphinx Connect conference in Detroit, MI. In 2019, Ms. Collins was interviewed on Backstage with Lee Thomas on Detroit Public Television during the 2019 Sphinx Competition. Ms. Collins is routinely a guest speaker at symposiums and events, discussing a wide range of topics including diversity and inclusion in the arts, college auditioning technique, college career management and entrepreneurship for college students and graduates.

Ms. Collins is affiliated with the American Federation of Musicians and the International Horn Society. She currently plays a Yamaha 867 French horn and Laskey 75G gold plate mouthpiece.

## Wind Ensemble Roster

### Piccolo

Amanda Greenbacker-Mitchell

### Flute

Lexie Cheek

Emily Gomez

Kyrsten Wehner

### Oboe

Kara Balthrop

Sadie Middleton

### Bassoon

Luke Frith

Noah Lucas

### B-Flat Clarinet

Maddie Balsman

Samantha Decker

Elizabeth Ganey

Jane Guillot-Beinke

Harrison Lingle

Ava Rittgers

Emily Stokes

### Bass Clarinet

Meghan Brown

### Alto Saxophone

Jackson Huenefeldt

Andrea Lee

### Tenor Saxophone

Abby Reed

### Baritone Saxophone

Nate Leslie

### Trumpet

Layden Dukes

Jesse Hamilton

Madison Haugsven

Emily Rahn

Matthew Redshaw

Brandon Sconce

### Horn

Hayden Alley

Brandon Guillen

Sydney Hendrickson

Erica Ohmann

Abby Oreskovich

### Trombone

Andrew Jaggi

Tyler Martindale

Neil Reed

Chloe Wilson

### Euphonium

Reece Hinton

Noah Wright

### Tuba

Jonah Hammontree

Atticus Schlegel

### Percussion

Alex Baur

Anders Harms

Chloe Hart

Luke Haymon

Greyson Smallen

Michael Tiffany

Camihle Williams

### String Bass

Sam Caldwell

### Piano

Garett Peterman

## All-Juniors Honor Band Roster

### **Piccolo**

Kylee Karl

### **Flute**

Zoey Coale

Nevaeh Fox

Ella Kurtz

Jaykob Nickel

Nina O'Brien

Heather Simkins

Allison Stickle

Madison Walker

Klara Wentzel

Hailey Wray

### **Oboe**

Ivan Chatfield

### **Clarinet**

Alexander Adekunle

Tallie Ayton

Haley Carrier

Alexa Corvdova

Linde Davis

James Denny

Haley Gregory

Michael Higdon

Natalie Lopez

Ysabella Moss

Maylee Myers

Carleigh Rackers

Andrew Redshaw

Cam Risner

Owen Snead

### **Bass Clarinet**

Roberto Diaz Armenta

Xander During

Christopher Gilman

### **Contra-alto Clarinet**

Holden Fox

### **Alto Saxophone**

Joshua Davis

Kaylee Gibbs

Alex Lewis

Ashlee McLain

Holle Ritter

Tristan Smith

Cameron Watson

### **Tenor Saxophone**

Quinn Binder

Zach Lee

McKenna Legg

Joseph Nelson

### **Baritone Saxophone**

Aaron Busing

### **Trumpet**

Nathan Casey

Jared Harvey

Garret Hoyes

Zachary Jenkins

Alex Kraft

Asher Lairmore

Connor Long

Benjamin Platte

Jaxson Shanks

Liam Sovanski

Elyssa Wermuth

### **French Horn**

Brier Aulbur

Hannah Bushman

Elena Johnston

Erik Mason

Elizabeth Newell

Tim Sebolt

Lilly Timmerman

### **Trombone**

Max Angle

Sam Brentlinger

Micah Brittain

Toby Burrus

Jack Fairman

Carson Jordan

Ayden Munford

Logann Sobotka

Evan Stamper

### **Euphonium**

Maxwell Duncan

Ethan Johnson

Andrew Liu

### **Tuba**

Camden Findlay

Ethan Gonzales

Dakota Tritinger

Lucas Wilson

### **String Bass**

Andrew Couch

### **Percussion**

Kaci Brown

Owen Case

Evan Mabary

Miranda McArtor

Gaius Morgan

Quinn Palmer

Jonathan Patterson